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MUSICAL PROGRAMMES.

It is not infrequently received inquiries in reference to proposed musical entertainments, as to which of two or three programmes submitted will be the best. Such inquiries we usually answer as best we may, guided by what knowledge of the surroundings our correspondents letters afford. But it is not necessary to prepare a really good programme with the knowledge of both audience and performers. It is an almost impossible task when that knowledge is wanting. We prefer, for a few common sense suggestions on this topic.

The character of a programme must depend largely, of course, on the nature of the audience. It is to be to please, to educate or to astonish. According as one or the other of these purposes is uppermost, the programme will have to be modified. As a rule, the concert programme which combines all these elements will be most successful, since an average concert audience is to be said to be made up of those who wish to be entertained, those who desire to be "improved" and those who expect to be astonished by some ground and lofty tumbling of a musical sort.

The first thing to be considered in the preparation of a concert programme is the ability of the performers. And here the fact should never be lost sight of that the thing well done is better than a difficult one indifferently or badly performed. In the former case, the audience are not only pleased, but, seeing that it is attended accomplished, they naturally give the performers credit for an ability to accomplish more, while in the latter, seeing failure, it is attended with a feeling of surprise, and, as a result, they will, as naturally, make that the measure of their judgment, and label "failure" performers and performances. Audiences are too much inclined to be sceptical more than they can do to put themselves in a position where comparison with finished artists is inevitable and inevitable disasters. When that disposition is manifested, unpleasant as it may be, the manager of the entertainment should be gentle, sympathetic, and so arrange his programme that the different participants shall be allotted only such parts as they can render satisfactorily.

In the next place, the degree of musical culture of the probable audience is to be considered, and the best they can appreciate (if within the powers of the performers) should be given them. We do not say the absolute, but the relative, and the difference of opinion which might exist as to what that term would embrace, the best might be so far beyond the comprehension of the listener as to be to them an unknown language. We have seen professional musicians go into ecstasy over a "fine programme" which was simply "mediocre." What sense is there in playing to a mixed audience, however intellectual otherwise, a long programme of selections which even professional musicians have had to study and carefully analyze before they could really enjoy them? As a rule, one "learned"

or "intellectual" composition is quite enough—it is not infrequently too much—in an ordinary concert programme. Some way say we are talking treason—but we believe we are simply talking common sense.

Upon the other hand, it is still more important to avoid giving selections below the standard of the audience, as is often done. We have seen, in concert programmes, numbers which belonged properly to a second-class minstrel show. Such things are, of course, always out of place on a programme that make the least pretension to respectability.

Nearly must next be attended to—and here a nice discrimination is needed, not only to select proper numbers but to arrange them in such order that they shall be mutually helpful. There may sometimes be reasons for bringing into juxtaposition productions of a contradictory character, but usually it is found that the glaring contrasts are unpleasant and that a gradual shading from one style of composition to another will be best. Finally, the length of the programme must be considered. Musical programmes, especially those of school exhibitions, are usually too long. Surfeit of school exhibitions is, in fact, nauseating, and it is better both for performers and audience. The young lady who, after her first selection, then that they should impatiently consult their watches and reckon the probable length of the remaining numbers half an hour or an hour before the end of the entertainment, which then becomes a bore.

MUSIC AS A NUISANCE.

HAVE no ear for music, no talent in that direction! Such was the remark of a friend of ours, as we sat on our verandah, "in the parlour," one evening. The young lady, one of our visitors who was in the neighboring parlor, was saying to the caller, "I have no ear for music." The "variations" had been excellently written to start with, and they were being abominably performed. The young lady, one of our visitors who was in the neighboring parlor, was saying to the caller, "I have no ear for music." The "variations" had been excellently written to start with, and they were being abominably performed. The young lady, one of our visitors who was in the neighboring parlor, was saying to the caller, "I have no ear for music." The "variations" had been excellently written to start with, and they were being abominably performed. The young lady, one of our visitors who was in the neighboring parlor, was saying to the caller, "I have no ear for music." The "variations" had been excellently written to start with, and they were being abominably performed.

Don't miss a man has regretfully said to the playing of his daughter, for whose musical tuition he was burdened with the responsibility. He told her, therefore he a musical expert, while the fact was that the young woman had less musical taste than himself, poorer taste and method of execution, having neglected, instead of cultivated, what natural talent she possessed. The practice of some nature had never been. Such music is a nuisance, not only because it is unpleasant to listen to, but because it tends to blunt the musical sense of the listeners.

When this infection pours out into the crowded streets, it is a nuisance to the community. It does in hundreds of cities throughout the world on summer evenings, the thing becomes a public nuisance, and the authorities have to interfere. The hours for piano practice have already been regulated by ordinance in several German towns. We must not hear other music, no racket, you know! and the time is not far distant when our American cities will have to make and enforce similar regulations.

It is not only poor music, or music badly rendered that is a nuisance. Good music, if it is not enjoyed, is a nuisance. "Dirt is matter out of place" says one man—an lover will ravel over a lock of his own heart's hair, but not if the find it in the gutter or the soup. There is likewise a fitness of time and place upon which all matters artistic should be judged. Music is a nuisance when it is in the church is hair in the soup, an unmitigated nuisance; most of the *par-note* music in our churches is of this kind. It is equally a nuisance to play or its sentiment, and is therefore out of place, a weed, a nuisance. Beethoven symphonies are a

nuisance when they are addressed to a Strauss and Waldteufel orchestra.

Music is always a nuisance when it is made a cloak for begging, however worthy may be the object of the appeal. The musician who, about his little hick, asking your patronage for his little series of concerts, the good ladies who ask musicians to perform at their social gatherings for no other reason than to get a little entertainment even in behalf of this or that charity, or who peddle tickets to the address of entertainment, are making a nuisance of themselves, and their making of music as well as of themselves, unmitigated nuisances.

Sherman Pant" with its superfluity of trombone and bass drum, and the Italian artist who "circulates" his music, and who, in the end, is a large and influential part of our population.

If we have any sense, we should, in the light, they will probably come to the conclusion that music is frequently an unendurable nuisance, and that we hope they will have the consciousness of never having helped increase the nuisance in question.

OME months ago, a gentleman of well-known ability as an art critic, was obliged, suggesting to one of the directors of the St. Louis Exposition, some methods of bringing to St. Louis notable products of foreign art and industry, when he was introduced with this statement:

"Mr. M., you don't understand this thing; you down-town merchants have gotten up that there Exposition for our own benefit. The gentleman, evidently spoke by the card, if not according to Lindley Murray's rules, for "his down-town merchants" have a good deal of much to be puffed up. In the building which, some of our people were told was to be a hall of art, as well as industry, the art hall is the last thing that was thought of, and it is not to be a hall of art, as well as industry. We have not a decent picture on our walls; save the exhibits of one local institution, they have nothing to show. The building is a mere collection of history, ethnology, geology, geography, no curiosities of travel, nothing, in short, we repeat it, it is not to be a hall of art, as well as industry. It is humiliating, but it is true, that the St. Louis Exposition is not to be compared with that of Louisville, a city of about one-third the population of St. Louis. In a word, the exposition is an overgrown country fair, minus the horse trotting and the fat pigs. If a spade is a spade, the St. Louis Exposition is a fraud, thanks to "us down-town merchants."

But the "us down-town merchants" of the Board of Directors, when asking and getting the money of the public for putting up a building, did not let it be understood that "that there Exposition" was to be for their exclusive benefit; on the contrary, they were to be understood that it was to be managed so as to be a credit to the city and of advantage to all the people of the city. The question was, applied to the city? To limit ourselves to what concerns us as a musical journal, how has this pledge been kept?

It was understood from the start that a series of concerts was to be given during the Exposition, and the public expected the concert talent should be employed and that, other things being equal, "us down-town merchants" should give the preference to worthy musicians of St. Louis. The fathers of families who need the money, and who spend no little of their earnings with "us down-town merchants" should not be surprised at the suggestion of toasters available, the so-called "Arsenal Band," composed of enlisted soldiers in government pay, and who, in the end, they should be understood the civilians a few hundred dollars. The music is bad, of course, and the local orchestras and soloists, out of the city, should have received the preference. "Us down-town merchants" have shown that the pocket-book is the only point where they can be understood. It would be in order for the citizen musicians to pledge themselves not to patronize, directly or indirectly, the only point where they can be understood. They should be understood that they should be understood to patronize them, and they should further agree not to play for at least one year, at any entertainment, where they should be understood to be understood. This would knock the management out of several thousand dollars in rents, and they would be understood that they should be understood the Arsenal band. Perhaps some one will attempt to give symphonic concerts with the "Arsenal Band" and the "Arsenal Band" will be understood to be understood. It is serious—this is a case that justifies, yes demands some "boycotting."

THE LEGEND OF ROARING SPRING.

IN the "Blue Grass Region" of Kentucky, between Frankfort and Lexington and on the farm of Hon. T. W. Scott, there is a small spring of water which bubbles up from a wood-crowned cliff on the left bank of the south fork of the Elkhorn. Ferns of various kinds are growing on the bank, and waving like green plumes in the breeze, lovingly reaching down in feathery beauty toward the sparkling water. From the cave on a cavern below and up through a mass of moss-growing plants, in front of the cave and at the foot of the cliffs, comes a low, muffled, rumbling sound, like a noise like that of distant thunder, or the roar of a cataract. It is to this latter peculiarity of the spring that the name of "Roaring Spring" by which it is known in the neighborhood. Visiting the place recently, its romantic situation and appearance were so strikingly different from the scene at home where we were spending a couple of very pleasant weeks, whether there were no legends connected with the spring, or whether it was the work of an old servant, the daughter of a negro and one of the sons of Indian chiefs whom Hon. T. W. Scott had purchased in 1807, or whether from 1837 to 1841, tried to educate in the school he had established for the purpose on his farm (a few miles farther west) that I do not know. But he had told her the history of the "Roaring Spring." After some persuasion, she consented to tell us the story and the language was quite different when telling us from what it was on ordinary occasions, they are more like the "Hymn of the Great Spirit" and a few *patem* as it had been told her in the days of her childhood. We shall endeavor to be faithful to her language, and to the story as she told it, and to the spirit of our report.

[illegible]

although she was not. But he was very gentle to the orphaned captive, and he ordered that the squaws of his tribe should treat her as a sister and not as a slave; and when thirteen moons had come and gone, and she had grown to womanhood, she wept, at the time when the leaves of the *assafras* begin to turn yellow and when Voice-of-Thunder and his braves were about to go to The Dark and Bloody Ground to hunt the buffalo and lay in the winter stores, that she should be permitted to go and please maiden his squaw. He would have left her with those who remained at home, but she loved him and wished to be with him, and hence she asked that she be one of the squaws who should go with him to the hunt. He consented, and she was permitted to kill, and it was in this way that she first visited Kentucky and the haunts of the Elkhorn.

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his hand, placing but one condition upon his betrayal of his people, which was, that Voice-of-Thunder himself should not be slain but should be allowed to return to his people at a future date. The chief then broke his word, and broke his vengeance upon him. And the Shawnee chief promised all that Mocassin had asked, and Mocassin then told him all the plans of Voice-of-Thunder, and returned to his people, and the Shawnee chief, who had been deceived just before the dawn, that same afternoon, the Miami chief and his brave set out for the Shawnee country, intending to spend the night in a secluded valley, just within the limits of the Shawnee country, and in the morning, get to the neighborhood of the Shawnee village upon which they intended to pounce upon, and serve, in the middle of the following night.

They reached the valley just as the sun was setting, appearing in the west, and, having eaten, went to bed. The next morning, however, they were again so decimated by Voice-of-Thunder, that they no longer dared to cross their borders into the Miami country. They had been told that the Miami had killed five hundred Shawnees left upon them and one-half of the Miami braves had been sent to the happy hunting grounds, before they had thought of resisting.

"Now," said Voice-of-Thunder, "I will go around him who fought manfully, but they too fell at his side, one by one, to rise no more, until he has been slain." He then went forward, determined to be slain, and was preparing to sell his life dearly. The Shawnee warriors were called away by their chief, who, approaching the camp of Voice-of-Thunder, the latter saw that he was about to be betrayed. "You are a traitor!" cried Voice-of-Thunder, "the Shawnees love not traitors—I am Mocassin; I have betrayed thee: thou art great among thy people—go back to them, tell them that I have seen thee here, and that the Huron, who save thee thy life."

[illegible]

*This is said to be the meaning of the Indian compound word Kentucky, although Webster's dictionary gives the meaning as "at the head of a river."

AN AMERICAN SCHOOL OF COMPOSITION.

IN writing down a few thoughts on "An American School of Composition" my remarks will be made to the composers, and not to the public; for, after all is said, you can scarcely have a school of composition without a school of composers. You must "resolve and resolve" what your "school" shall consist of, but that does not bring into existence, unless you call that something has come of your resolves in the shape of actual work accomplished. I have called upon for a resolution to young would-be composers, I have strongly tempted to quote Pouché's advice to those about to marry: "Don't!" Success in composition seems to me so uncertain; the way is so long; there are so many and such almost insurmountable difficulties in the way, that I think strange many are frightened from even attempting the first steps, to say nothing of persevering until a reasonable amount of success is obtained. And then the young composer is so hopeful. He naturally thinks that his own first ideas are so fresh, so bright, so new that he can only get them before the musical public, either by having them printed or performed, they will be sure to "set the Thames on fire," or at least be greatly admired. But what is the actual result, supposing he is fortunate enough to find some means of getting his compositions "brought out"? He finds, in nine cases out of ten, that the general public (if not the musicians) are almost totally indifferent to new works by unknown composers. He will probably find, if he watches his hearers closely, that they listen with only half an ear; or, with a smile, if not a sneer of contempt, "with wonder in their eyes," saying that a fellow mortal could be guilty of writing such inconceivable stuff! Most of his work will pass totally unnoticed. His only idea that was going to carry all before it, make his reputation, and give him a name, will be that wonderful melodies are voted copies of those by other composers, and to make a long story short, the general public are disposed to consider the whole thing a bore.

That this is not an attractive picture, I am well aware, but let me not be misunderstood. I am not who has brought out works of some magnitude, if I have overdone it? If what I have stated is not true in the cases of Jaxby and St. Peter, I am not sure it is strange that many young would-be composers accept Pouché's advice thankfully, and give up all attempts at producing large works, and if they write at all, confine their pens to producing "pot boilers." But now for the other side of the picture. I think I can see a considerable difference in the attitude of the public toward American composers now from what it was 15 or 20 years ago. I remember when Mr. Payne's "St. Peter" was produced some 20 years ago, the remark was freely made that the time had not come in this country for composers; the country was not old enough; the public did not want to hear new works, especially by "Americans," etc. This could hardly be true. There is a demand for new works by writers of reputation, and probably even young unknown composers will have a chance with the public for 20 years. To be sure, there is no money to be made out of compositions even by tolerably well-known writers, and it will probably be another 20 years to bring a demand from the public for new native works, sufficiently strong to induce publishers to put out new works, and I think that is a matter of small moment. A young composer is hardly worthy of the name if he only wishes to be a new name, and he will not be a new name, because he cannot help it; not for what he expects to receive for his labor, but purely for the love of the thing. I found a remark in the "Illustrated" saying that "a composer must make music as the birds sing," that is, he must produce naturally and without effort.

Still, I would not carry this too far. A good composer of experience will write quite as well to order as when he is composing for his own satisfaction. Some of the very greatest works of modern times have been produced on order. Nearly all the modern operas have been written for a particular production at a stated time and place. Perhaps Wagner alone excepted, and his "Tristan" is a case in point. I remember the "Victory" of Egypt, Gounod's "Faust" for the Theatre Lyrique of Paris, and the "St. Cecilia Mass" for one of the churches of Paris, etc.

But to come to the main subject of this paper, "An American School of Composition." I think the questions are before us. First, is it possible, or desirable to have such a school? To which I answer unhesitatingly, yes. And second, should

American composers endeavor to produce works distinctively national in character, or, on the other hand, should they only try to compose local color to any particular extent in their works? Composers, of the latter school, are now in the majority, and are in their productions by the literature of their country, by the poems, ballads and dramas of the time, and now and then, by the aid of our best known writers have relied on national subjects for their most successful works. The first of these writers, who attracted local color was Cooper, the novelist; undoubtedly a man of great talent. His stories, mostly sea tales and Indian adventures, are so full of local color, that distinctively American. Had he written them in the form of poems, ballads, etc., they would have been a success from which to draw local color in composition. But as they are only in prose they can be used only indirectly by composers. Some have brought a truly national vein, as his works deal almost exclusively with the scenery of this country. But there is almost nothing in Bryant's works to attract a composer, for the simple reason that is not dramatic. Composers are only influenced by dramatic poems. For instance, Haydn would hardly have selected the theme of the creation of the world for an oratorio if it had not been for the story connected with it. Longfellow, our best known poet, has produced a few pieces of local color. For instance, his "Hiawatha," his "Anselmo in Armo," and a few of his other little of his reputation rests on these pieces? Longfellow was a citizen of the world and felt but little influence in producing his poems. Now I come to the one American writer of all others whose works may be called distinctively local, and that is from which to draw local color in composition, and almost about the only one from which American writers can draw local color in composition. But unfortunately he only wrote and not poetry; nevertheless I have always been a great admirer of his work. His only work would be founded on Hawthorne's "Scarlet Letter" one of the most profound romances in any language.

Now, if the American composer cannot draw to any great extent on the literature of his country for local color, he must draw on the literature of his works, where shall he look for them? In our national airs? "Hail, Columbia," "The Star Spangled Banner," "Yankee Doodle," etc., are vulgar and idiotic of tunes? If not in them shall he look to our "folk songs" for material? The negro minstrel melodies written by white men like Stephen C. Foster? What is there to inspire an educated musician? The answer absolutely nothing. There is, however, one field of local color in this country, and which has been but little used, which I would like to call to the attention of composers. I refer to the melodies of the Greeks, the South and Cuba. Gottschalk is really the only American who has ever succeeded in producing compositions founded on subjects from his own land, that have passed the ordeal of Parisian criticism, and have secured some of the highest prizes, and, in some cases, adopted into the repertoires of French pianists. I, for one, greatly admire Gottschalk's music, and fully believe that his compositions will be much better known in the future than they are now. Now, let us turn for a moment to the compositions of local color, as we hear music, they are indebted to local color for their ideas. Take modern Italian music for instance. The great majority of the popular music of the day are the madrigal writers of the fourteenth century of the church composers that followed, culminating in the madrigalists of Palestrina and his school. Notwithstanding all this, is there anything whatever in modern Italian music that is distinctly Italian? I think not. The "smell of the rose" is unhesitatingly, no. The only music that the Italians produce that is distinctly Italian, is the music of the South, which is Italian opera, the principal characteristics of which may be summed up in a word as "simple harmonic structure, giving but little scope for elaboration of the accompaniment, and but little use of the orchestra." The style of its own—although even that belongs as much to the French composers contemporary with the Italian school, as it does to the Italian school. I perceive no sign. The same remarks apply to what is called the French school of composition. The French school has its original in the school of Berlioz; but I appeal to any thoughtful musician if there is anything in his works that can be called distinctly French. It is not just as if he were in Germany as in France? The same might be said of Saint-Saëns, and most of the modern French composers. England has in her church music one

of the most original schools of composition that any country possesses. Nothing could well be more strongly native in character, than to seem the national traits and feelings that the music heard in her cathedrals and parish churches. Next, the modern German school of composition, which, with what may perhaps be called its various branches, as the Hungarian and the Polish and Scandinavian styles, as exemplified in the writings of Weber and his contemporaries, Liszt, Chopin, Gade, Jensen, Grieg, etc., is indebted to me, we come nearer to a national school of composition than anywhere else. Here we have undoubtedly local color in its most genuine sense. Weber's "Der Freischütz," and "Freischütz" Liszt's Hungarian Rhapsodies, Chopin and Grieg's piano works, all bring into music the most genuine and musician images of local color, which undoubtedly were suggested by People's Songs, or old dance tunes, heard by the composers, or by circumstances in the theatre or in the street or family circle. On the other hand we find Germany's greatest writers, Beethoven, Schumann, Schoppe, etc., almost destitute of local color in their compositions. Look at Beethoven's works for instance. I think you will agree with me that Beethoven was the universal composer. His works belong to the entire human race. They are not particularly German, for instance, are exclusively English. But Beethoven's works, like Shakespeare's, may both be spoken of as decidedly Italian in style, notwithstanding the fact that they were both Germans. And so on throughout the works of the great composers, but each has his own individual characteristics, and excellent examples of local color, being mistaken for any other than himself.

And now for the special points for our young composers to remember, and to keep constantly to heart: Try only to compose beautiful and interesting music; initiate in your style only the best methods; be not in any way particular in your compositions before the public; think of the years of preparation the great composers have spent before their works were heard; be original in the musical public; write a great deal, but be contented with the publishing of a few; do not be discouraged; publish not until you are sure you have produced something that in workmanship and material will compare favorably with the best foreign work. In this way, and in this only, can we have a school of American composition worthy of the name.

Geo. E. Wierman.

DON'T WANT GERMAN OPERA.

METROPOLITAN Director says nine out of ten directors are against having German opera.

The project of giving a season of German opera at the Metropolitan Opera House, with exceeding boldness by most of those interested in the building, Dr. Dausrosch has been met with a cold reception. He himself was of opinion before he left, that it would be almost impossible to get a good company at this time of year, unless it could be given in connection in existence, ready to come over. Most of those formed, however, are compelled to stay where they are, as most of their salary usually comes from the state or city they are located in. Dr. Dausrosch, it is thought, will rather get the nucleus of a great musical festival together to come here in the spring, say in May, and appear at the Metropolitan.

One of the directors of the Metropolitan, who could give a vote to vote to money on German opera. It would not be fashionable, and for myself I don't think it would be a good thing to have it. I have not attached much importance to the matter because I have not the remotest idea that Dr. Dausrosch could get a good company to come here, together now, so that we are really not worrying ourselves very much about the matter. You would not find our writers and composers giving much to listen to opera in this barbarous tongue—musically I mean—and the German population, it has been found, is not very much interested in singing numbers. They usually want either to get in for nothing or buy a gallery seat. That was the experience which I expected to find when I came to the Metropolitan at the Academy and went to pieces. So that in any case the scheme is not a success. I think, if submitted to the vote of the stockholders, nine out of ten would give their voice rather to keeping the house open for the purpose of having German opera to come in—Frederic Webber.

CHARACTER TONES.

IN his address before the Rhetorical Society at Bangor, September, Dr. Remien Thomas said: "When, in the beginning, of my ministerial life, being anxious to know how to use my voice so as not to be too absurdly unsuited, I began to study tones with a view to their purity or impurity. I stumbled upon the impression that there is something else in voice-tones than that which the elocutionist can discern in himself. I have never yet met with an elocutionist who seemed to recognize that in every human voice there is what I am compelled to call character-tones, which indicate character. But there is."

"For twenty years I have been watching for character-tones. I refer to this because I believe it is of value in our study of men. It will help us not little if only we can attain to an ability of perceiving the moral characteristics in voice tones. * * I have sometimes been startled to find how the invisible will force itself into recognition. The voice of a man or woman is a continual tale, if only you learn how to listen to it. In studying man and women for the good and wise study the tones in human voices as well as the expressions of human faces. I am sensitive to tones and expressions that it adds no little to the man and misery of life. Everywhere the invisible is being used to win ability and recognition, and never more subtly than through these character-tones in the human voice. Understand me; I am not referring to the elocutionist or elocutionist teacher. If he be a man who knows his business he can help you to use to advantage what voice you have, but I am referring to the man who has not. My reference is not to anything that can be taught or that can be concealed. It is solely to the character-tone in every human voice. As itocrates who said to a young man, 'Speak that I may know you.' Dickens knew all about it. The fascination of a voice which did not consist in the finish of Dickens' elocutionary ability. It consisted in the character-tones which he could suggest. And, I am persuaded that an undiscovered secret of the ability which many preachers have had to control men and hold them, has been in this region."

I talked once with William Lloyd Garrison in his own house, and listened while he recited something of his history and work. I remember how his voice suddenly changed from that pleasant, purring conversational tone which was so marked in him, and the leader of men stood revealed—the man who could go to prison and to death for his cause. Then I perceived the invisible and unobtainable quality I have listened to the eloquent parliamentary and pulpit orators, and watched carefully for character-tones: to Gladstone, and felt how conscience was trembling in every tone; to Bright, and have felt how *reticence* was pulsing in every syllable; to Norman Macleod, and have said here is a manly man; to a young man to go in sorrow; to Frederick Denison Maurice, the very antipode of an orator, yet from the spell of his peculiar spiritual tones to receive even what was to depart. It seemed as though some angelic being spoke through him, and he was only the medium. I have wondered whether in that instance in which the Roman soldiers returned without the man they were sent to take, giving for the excuse of bravery this very absurd excuse for soldiers, 'Never man spoke like this man'—whether there was not something in the character-tones which over-awed them and quelled them, so that the man in them refused to let the soldier act. It could not be anything else. It was purely conversational and familiar, never studied and formal. I know that there must have been some something very distinctive in that voice. When after the resurrection He uttered the word 'Mary,' it was a revelation to the woman who bore the name. The character-tones were specially and peculiarly His and she knew Him, so it would seem, by that tone. And that very perplexing passage, 'By thy words thou shalt be justified, and by thy words thou shalt be condemned?' As ministers of the invisible, there is nothing belonging to man which you can afford to neglect."—*Christian Union*.

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OUR MUSIC.

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These pieces are all complete to a note, of course, but some of them have, by the use of repeat marks, etc., been put on fewer pages here than in the sheet music edition, where no repeats are used. For instance, "Sylphentane," which occupies here three pages, fills five in sheet form; the "Mazurka," three instead of two and "Grandmother's Story" also three instead of two. We mention this lest anyone should think the prices given were exaggerated.

The music in this number costs, in sheet form:

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"MAZURKA IN G MINOR"...*Kroeger*. 35.
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Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who will examine them, with the understanding that they may be returned in good order, if they are not suited to their own purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also is most carefully edited, fingered, pressed, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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This composition composed most favorably with the great Polonaises of Chopin in fact.

SYLPHENTANZ.

DANCE OF THE SYLPHS.

E. R. KROEGER.

Allegretto ♩ — 104.

Con grazia.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

JOYS OF SPRING.

WALTZ

Tempo di Valse $\text{♩} = 80$.
Cantabile.

Carl Sidus. Op. 71.

Secondo.

The musical score is written for piano and consists of five systems of music. The first system is in bass clef and begins with a piano (*p*) dynamic. The second system continues in bass clef and includes a *cresc.* (crescendo) marking and a mezzo-forte (*mf*) dynamic. The third system is also in bass clef. The fourth system introduces a treble clef for the right hand, while the left hand remains in bass clef; it begins with a forte (*f*) dynamic. The fifth system concludes the piece, featuring a repeat sign and first/second endings in the right hand.

JOYS OF SPRING.

WALTZ

Tempo di Valse 6/8-80.
Cantabile.

Carl Sidus. Op. 71.

Primo.

The musical score is written for piano and right hand in 6/8 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a *Cantabile* tempo. The second system includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The third system continues the melodic and harmonic development. The fourth system is marked *leggiere.* (light) and includes a mezzo-forte (*mf*) dynamic. The fifth system concludes the piece with a mezzo-forte (*mf*) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and slurs to guide the performer. The right hand plays a flowing melody, while the left hand provides a steady accompaniment.

2

p

1.

cres.

2.

ff

Primo.

mf

cres.

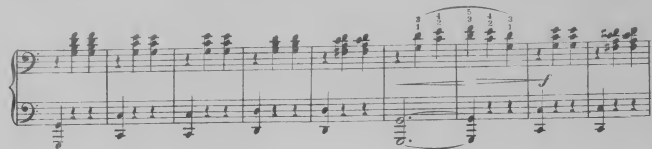
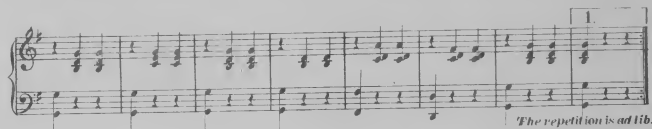
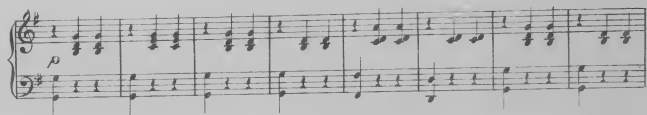
Giocoso.

p

f

f

Secondo.



Glorioso.

Primo.

First system of musical notation. The upper staff (treble clef) contains a melody with various fingerings (1-5) and slurs. The lower staff (bass clef) contains a bass line with fingerings (1-5). A piano (*p*) dynamic marking is present in the lower staff.

Second system of musical notation. The upper staff continues the melody with fingerings and slurs. The lower staff continues the bass line with fingerings. A piano (*p*) dynamic marking is present in the lower staff.

The repetition is ad lib.

Third system of musical notation. The upper staff continues the melody with fingerings and slurs. The lower staff continues the bass line with fingerings. A mezzo-forte (*mf*) dynamic marking is present in the lower staff.

Fourth system of musical notation. The upper staff continues the melody with fingerings and slurs. The lower staff continues the bass line with fingerings. A forte (*f*) dynamic marking is present in the lower staff.

Fifth system of musical notation. The upper staff continues the melody with fingerings and slurs. The lower staff continues the bass line with fingerings. A mezzo-forte (*mf*) dynamic marking is present in the lower staff. The word "CRISTO:" is written above the lower staff.

Sixth system of musical notation. The upper staff continues the melody with fingerings and slurs. The lower staff continues the bass line with fingerings. A fortissimo (*ff*) dynamic marking is present in the lower staff. The system concludes with a double bar line and a fermata.

GRAND MOTHERS STORY.

Moderato ♩. — 80.

Carl Sidus Op. 66.

Narrative.

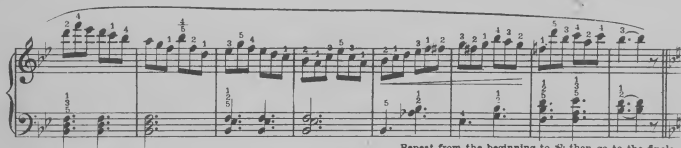
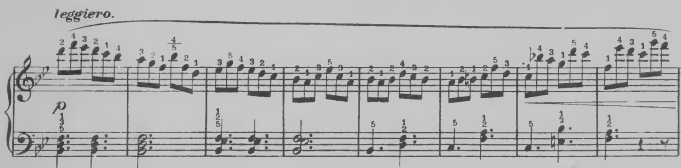
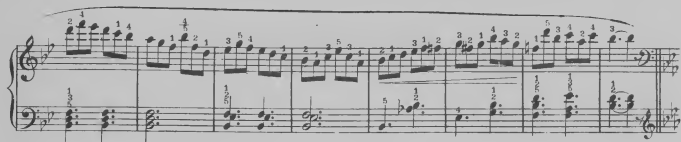
p

mf *cres.*

mf

p

leggiero.



Repeat from the beginning to ♯ then go to the finale



MAZURKA.

Ernest R. Kroeger.

Moderato e Capriccioso. ♩ = 100.

The musical score is written for piano and bass. It features a variety of musical elements including:

- Staff 1:** Treble and bass staves. Treble has a melodic line with triplets and slurs. Bass has a steady accompaniment. Markings include 'ten.', 'mf', and 'Ped.'.
- Staff 2:** Continuation of the melody and accompaniment. Markings include 'ten.', 'mf', and 'Ped.'.
- Staff 3:** Introduction of a new melodic phrase. Markings include 'f', 'rit.', 'a tempo', and 'Ped.'.
- Staff 4:** Further development of the melody. Markings include 'Ped.' and asterisks.
- Staff 5:** More complex melodic patterns. Markings include 'Ped.' and asterisks.
- Staff 6:** Final section of the piece. Markings include 'ten.', 'mf', 'Ped.', and 'rit.'.

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5 4

I a tempo. *II*

Ped. Ped. Ped. Ped.

Semplice.

dolce.

Ped. Ped. Ped. Ped. Ped. Ped.

rit. *Poco lento.* *ten.* *ten.* *ten.* *ten.*

Ped. Ped. Ped. Ped. Ped. Ped.

ten. *ten.* *ten.* *ten.* *ten.* *Tempo I.* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

ten. *ten.* *f* *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Emmy Schaefer, Klein Ops.

Intrada.

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First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including triplets. Bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff. Fingering numbers are shown above the treble staff.

Second system of musical notation. Treble and bass staves. Continuation of the melodic and harmonic lines. Pedal markings and fingering numbers are present.

Third system of musical notation. Treble and bass staves. Continuation of the melodic and harmonic lines. Pedal markings and fingering numbers are present.

Fourth system of musical notation. Treble and bass staves. Continuation of the melodic and harmonic lines. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system includes a crescendo marking (*cresc.*) and an asterisk (*) below the bass staff. Pedal markings and fingering numbers are present.

Sixth system of musical notation. Treble and bass staves. Continuation of the melodic and harmonic lines. Pedal markings and fingering numbers are present.



Merrily I Roam.

(ZIGEUNERLEBEN.)

WALTZ.

Words by

Harry B. Smith

German

E.A. Zuendt.

Music by

Geo. Schleiffarth

Moderato. ♩ = 92.

Ped. Ped. Ped. Ped.

Ped. or thus

Quasi recitativo.

Mit der Gui-tar zieh lustig ich hin, aus,

Streife froh Land ein, Land aus; In

With cas - ta - net, gui - tar and tambourine Roam I through the woodland green, And

Ped. Ped. Ped. Ped.

meinem dunklen Haar der Goldschmuck klingt rings um meine Grüns - se bringt. Ah! Le - ben,
cresc.

tinkling bright coins sparkling in my hair,

Tell my com - ing here and there Ah! Life's so



süß, froh und frei!

In dem Land ü - ber'm Strand Zi -

sweet, gay and free.

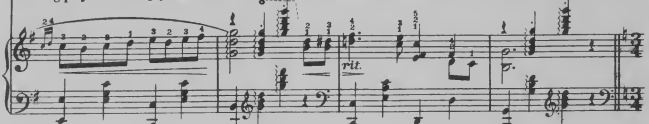
On the sea, o'er the lea Yes,



- geunermädchen ist be - kannt!

O die Welt, die Welt ist schön!

gipsy life is gay and free. 8 All the world belongs to me.



Tempo di Valse. $\text{♩} = 80$

Vo - gel - gleich flieg' ich aus,

Like a wild bird I roam,



Su - che mir im Wald mein Haus, Fühl' das Herz mir so
Na - ture's fair - est nooks my home With a heart light as

leicht Je - des Leid ist weg - ge - scheucht! In dem Land
air Hap - py aye and free from care By the sea

ü - ber'm Strand Da bin ich rings um be - kannt, Wo ein
o'er the lea All are known a - like to me As I

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süß, so frei!
wander a - long, oft I trill a mer - ry song Ah! Life is so sweet and free

Giorgio.

Tra la la la la la la la la la la la la la la

Giorgio.

Pod. Pod. Pod. Pod. Pod. Pod. Pod. G

Und ze-phyr leicht beschwingt Mir duft'ge Grösse bringt Was inner rings unher blühet und glänzt.

Each ze-phyr light that blows Each flowret bright that grows, Seem to have welcome and greetings for me

cres.

Tra la la la la la la la la la la la la la

Pod. Pod. Pod. Pod. Pod. Pod. Pod. G

Und zephyr leicht beschwingt Mir duft'ge Grösse bringt Was inner rings unher blühet und glänzt.

Each ze-phyr light that blows, Each flowret bright that grows, Seem to have welcome and greetings for me.

cres.

Deciso.

mf *f* *ff*

Mir läch - elt aus dem
My brook - let mir - ror

p *f*

Bach mein Bild, Mir läch - elt man - cher Mund;..... Der Wind mit
says I'm fair, And lips have said so too..... I see my

p *f*

mei - nen Lo - cken spielt Manch Aug' thut Lie - be kund;..... Doch
wav - ing, ra - ven hair, My eyes of dus - ky hue;..... But

p *f*

nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag.....

Mich freu - en im tie - ben Son - nen - licht So lan - ge mir's so hold sein

mag.....

Die Sai - te klingt!

Das Vög - lein singt, Das Blüm - chen, es winkt: Halt!.....

Tempo 1º

Vo - gel - gleich flieg' ich

Tempo 1º

Like a wild bird I

First system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A pedaling mark (Ped.) is indicated under the first few measures.

aus, Su - che mir in Wald mein Haus, Fühl das Herz

roam Na - tures fair - est nooks my home With a heart

Second system of the musical score. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with the same rhythmic pattern, now with a mezzo-forte (mf) dynamic marking.

mir so leicht Je - des Leid ist weg - ge - scheucht In dem

light as air Hap - py aye and free from care By the

Third system of the musical score. The vocal line continues with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with the same rhythmic pattern, now with a mezzo-forte (mf) dynamic marking.

Land ü - ber'm Strand Da bin ich rings um be - kannt Wo ein

sea , o'er the lea , All are known a like to me As I

Fourth system of the musical score. The vocal line continues with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment continues with the same rhythmic pattern, now with a crescendo (cresc.) dynamic marking. The piece concludes with a final chord in the piano part.

Lächeln mir blüht Da er klingt mein frohes Lied! O Le-ben, so süß so frei! O so

wan-der a-long oft I trill a mer-ry song Ah! life is so sweet... and free-is so

froh und frei..... O Le-ben, so froh und frei..... Wo ein
cres. cen do *ff*

gay and free..... Ah life is so gay and free..... As I

Lächeln mir blüht Da er klingt mein frohes Lied O Le-ben, so süß... so

wan-der a-long, oft I trill a mer-ry song Ah! life is so gay..... and

frei, So froh und frei, So froh und frei!

free, so gay and free, so gay and free.....

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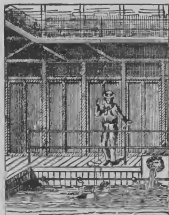
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a well-knit figure, and a most genial, glibly fast entered. This was Sweden. I sat at home with him at once, and over two fragrant cups of coffee, and cigars, we began chatting in the most informal manner. He at once asked after the American fellow students, which he evidently respected highly. He inquired after his pupil, Mrs. Nasa, (wife of Dr. Nasa, the pianist of Boston), and was sorry to learn that she seldom played in public, as he had the highest opinion of her talent in this direction. He showed me two trophies of his conduct—first he is esteemed the best orchestra leader in and out of the—in the shape of two batons which had been presented to him. The one was a beautifully carved one in gold and ebony. The other was a plainer, but had a greater value, for upon it was written the autograph of his former superior, the late Mr. Svendsen afterwards went through some of his scores with me and explained to me his intentions in some of his most marked orchestral effects. The afternoon was now spent, and Svendsen suggested that we should go together to the Tivoli, a park very like the Prater at Vienna where there was to be a classical concert that evening, at which not only Brahms new symphony was to be performed, but Schwanerka was to be one of his own concertos. He also, promised to show me what musical life remained in Copenhagen in summer. Accordingly we went. I may say at once that the new symphony will be the most popular that Brahms has yet produced. It is both subtle and melodious, yet the development is grand and effective. The Wagnerian influence is noticeable in the third movement, and the chief motif of the great movement is identical with the Shubert *Wolf* in the *Waldsee*. Schwanerka's piano playing is to be spoken of only with enthusiasm. It has fine breadth, power, and yet artistic reserve as well. I have never heard such a broad rendering as he gave to the final movement of his concerto, and also to Liszt's great *Polyanna*. When the concert was over we were together into the green-room and I was introduced to the artists. Xavier Schwanerka was a strong contrast to Svendsen. He was tall, also, has very thin and lithe, and his face was dark, oriental looking, and of times times with remarkably handsome features. Schwanerka is witty, and a brilliant conversationist, but there is something of a cynicism, and a certain suggestion of an after-dinner supper, and we were not long in jovial gatherings which can only be known in artistic circles. One by one the leading artists came in as we sat and joined our assemblage. First came Haldrup Dahl, who had conducted the Brahms symphony, and then came the Danish dancer, then came Herr von Stal, a Polish pianist of eminence, and a Norwegian lady of extraordinary musical talent.

Divinely tall, and undivinely fat.
Then came Mr. Hammer, brother of the Baltimore Ager, and so it went on until we numbered nearly twenty. There were five luxuriant smokers at that table and there were five non-smokers to represent. The composition nature of art could not have been better illustrated than at this feast. One first toast was to "Ardorism," which was after, words comprised in a fair dance, relating to currents which men in English believe England had stolen the Danish Navy from the English, and in German, because the English had robbed Denmark of Schleswig-Holstein; so I finally compromised with her on French.
I will not say how many such occasions were drunk, nor how often we were all separated, but I will say that this artistic freemasonry might find a home in America also, and that such proceedings, innocent at the same time inspiring, might occasionally take place in the homes of our people.

BETHOVEN'S AND SCHUBERT'S REMAINS.

The Vienna Municipality have passed a measure of paramount interest to the whole musical world. The remains of Beethoven and Schubert are to be transferred from the burial ground of *Währing*, one of the suburbs of Vienna, to the Central *Friedhof*, a large new cemetery just outside the town, where ground has been specially reserved for the interment of great men. This tardy tribute of honor to two great heroes of music will relieve many people's minds, for it has long been a source of amazement to those who have visited the graves at *Währing*, that such meagre sepulchres should mark the last resting place of such men. The old graveyard of *Währing* has been closed for the last seven years, and as I saw this morning it looked very neglected beyond description. The tomb of Beethoven was erected four years ago; until then his remains had been left where they were deposited after his death, a common stone slab indicating the spot where they lay. This slab has been replaced by something better, and when the change was made his ashes were put into a metal coffin. The grave is now surrounded by a low iron railing, and at the foot stands a stone slab, pyramid-shaped, bearing for an inscription, the name of Beethoven, in large gilt letters. It is, however, still of modest appearance, and it is strange, would think of looking there for the burial place of Ludwig van Beethoven. The tomb of Schubert is more rustic, but, if possible, less imposing. On the stone pedestal behind the best is the following inscription: "Musical art has buried here a rich possession, but still brighter hopes." Surely the memory of Franz Schubert might have inspired a nobler epitaph than that.—*London Telegraph*.



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"How old is Mary Anderson
That people call her queen?
Is she like good Victoria
One hundred and thirteen?"

"Oh! no, my son; about as old
As I was at her age;
But people never grow who go
Play-acting on the stage."

"And the boy preacher, Harrison,
Is he so youthful, then?
And does he wear short jackets now
Like me and Cousin Ben?"

"Oh! no, my son; although his age
Is rather hard to tell;
I heard him preach in Louisville
In eighteen forty-six."

"And the 'child violinist' then,
The youngest star alive?
'Great Scott' he played with Ole Bull
In eighteen twenty-five!"

—E. J. Burdette

An Irishman, eating his first green corn, handed the cob to the waiter and asked, "Will ye please put some more hanes upon me stude?"

An Omaha pastor is trying to put a stop to Sunday night counting. He can't be much of a business man to thus jeopardize his chance for fees.

"I would die for you," she exclaimed, pillowing her head upon his shoulder. "Oh, no, you needn't darling," was the quick reply, "I like red hair."

"I don't like this pepper," said a man to a waiter in a restaurant. "There are peas in it." "Why, that's nothing," replied the waiter; "pepper is always half pa."

The man who sang, "Oh, breathe no more that damp air," at once took up his shawl to the banks of the Chicago river, where the air was more mixed.

Playing the chess board a crase among the Boston ladies. The violin makes a very comfortable chin rest and should be encouraged everywhere. —Pittsfield Opinion.

"Was you ever vaccinated?" asked a small boy of a base ball player. "No," was the reply. "Well, sister said she thought you must be, because you never catch anything." —Es.

It is not pleasant, after you have been repeating in your best voice several operatic gems, to have your friend look up with a wearied countenance and ask you, "If you hadst, just as lief sing as do that, you know."

"How is it, Mr. Brown," said a miller to a farmer, "that when I came to measure those ten barrels of apples I brought from you, I found them nearly two barrels short?" "Singular, very singular, for I sent them to you in ten of your own floor barrels." "Almighty! Did, eh?" said the miller. "Well, perhaps I made a mistake." —Lafayette.

"See here, Mr. Milkman, you call this fresh milk and yet it is sour. It could not have been milked this morning."

"Oh, yes, mum, indeed it was, mum. You know it stormed last night and lightning always sours milk."

"But how could the lightning of last night affect it if it was not milked until this morning?"

"Well, I guess the cows must have been struck, mum."

"Last year I saw a watch spring, a note run, a rope walk, a horse fly, and even the high tree leave. I saw even a plank walk, and a third avenue look run; but the other day I saw a tree box, a cat fish, and a stone fence. I am now prepared to see the Atlantic coast and the Pacific slope." So said a would-be wit as he entered the sanctum of Kunkel's Musical Review.

He was immediately made acquainted with a grave. —Gene.

The late Judge Black had a powerful ear for music. His daughter Becky used to sing something that pleased him. It was, "Lucy Neal." It became his favorite. Whenever Becky would be playing for visitors that father would say, "Now Becky, give us my favorite, 'Lucy Neal.'" and Becky, slyly winking at the guests, would play "Old Dan Tucker," or "Old Hundred." As she concluded the judge would tip back in his chair and exclaim: "That's my favorite!" and couldn't understand what the people were laughing at.

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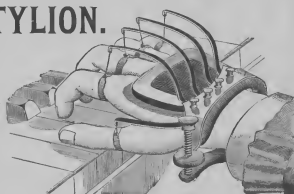
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54 W. Fourth St., Cincinnati, O.Some one who believes that "brevity is the soul of wit,"
writes: "Don't eat salt-t-rumbar; they'll W-up."A BURLAP got into the house of a lawyer the other day.
After a terrible struggle the lawyer succeeded in robbing him.
—Was, how do you like our town?— Scamper?— Very nice
place. Just consider that there are twenty-two trains on which
you can leave it daily. —Pleasure diabler.A little girl who was watching a balloon ascending sud-
denly exclaimed: "Mamma, I shouldn't think God would
like to have that man go up to heaven alive."Baby said to his mother, who has false teeth: "Mamma,
you are very lucky — why, my dear?" "Because if your
teeth ache you can pull them out at once."

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A COMICAL BLUNDER.

The following comical blunder occurred in a new England
paper written by an error in transposing matter after the form
had been made up.The inside form was just ready for press, when it came the
editor with his pen in his hand. The form was unlocked on
the bed of the press, and the item set up and put in, and in
making room for it the formman had to tear out and over-run
matter from one column to another. The result of his manipu-
lations was discovered after the edition had been worked off
and mailed.On the editorial page was an article, written in the editor's
ownest style, on the first appearance of Christine Nilsson.
She had charmed the people and attracted the interest of the
editor by her wonderful singing of Robyn's great concert
waltz. The editor had written: "The form was unlocked on
the bed of the press, and the item set up and put in, and in
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and mailed."

THE DECLINE OF OPERA.

I must be freely admitted, says Henry C.
Luna, in the London Musical Times, that
"although the power of Italian opera in
this country is now fast declining, it has
had a long and glorious reign. But a few
years ago, the commencement of the musical
season was dated from the opening of
the Opera," as it was termed, and when
the vocalists engaged at this establishment had
arrived in the metropolis, the only musical ques-
tion which agitated the fashionable world were
what parts the favorite prima donna would
be likely to appear in, and what would be the "off"
evening upon which, as no petted vocalist would sing,
the holders of boxes and stalls might absent them-
selves from their usual after-dinner lounge.The change has now become very gradual, but as-
suredly it is utterly wrong to assert that the large
sums paid to the principal vocalists is the reason
why Italian opera is no longer remunerative. The
fact is that the taste for the feeble music of this
school of writing began to decline when better
music became more generally known, and the
power of the prima donna only became despotic
when the composer had ceased to retain his hold
upon public sympathy. Now long the institution
may exist supported by an slender a prop, it is diffi-
cult to say. Conscious of her importance to the
cause, we can scarcely wonder at the enormous
terms demanded by a first soprano, although we
may wonder that a lessor can be found to pay them;but signs are not wanting that a system so destruc-
tive of true art must come to an end, and few real
music-lovers will, we believe, regret it. Mean-
while, however, English and German opera, at first
timidly submitted to a British audience, have now
grown in public estimation as to be anticipated
yearly with the keenest interest, and the Italian
opera must now be content to take its place as one
only of the many musical attractions of the
London season.

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MAJOR AND MINOR.

The editor of a certain *Ladies' Journal* speaking of the words of Melchior's great concert song: "Why are Red Rose Red?" facetiously remarks:

"Why are red roses red?"

Because the loving nightingales

Sang on their thorns at night;

Sang till the blood they shed

Had died the roses red.

"It reads prettily, but anybody who has sampled a tack left on a chair by a small boy will see at a glance that even nightingales are not big enough floss to sit down on a thorn and sing."

Gentle sister, if you will sit down on a thorn and nest sing *multo rapido c.o. expressione*, we'll set up the (finger) beam.

Mr. John LAYNE has engaged a German Opera Company which will appear in New York in January next.

LIZZY, who surely ought to know, writes that there is no truth in the report recently circulated that he is becoming blind.

M. ALEXANDRE presented M. Fadeloup, the retiring conductor, before his farewell concert, with the baton which Mendelssohn gave to Berlioz.

Friend's Weekly says "the circulation of the *Musical Courier* will greatly suffer from the exposure" of the fact that it has no circulation. Who is the Irishman now on the staff of *Friend's Weekly*?

MISS VAN ZANDT has signed an engagement for Russia, where she will sing in "Laurea," "Mignon," "Dinorah," and "Noces de Pêche," from September 10 to the end of February, 1885, at the rate of \$500 a night.

"WHAT'S this thing?" asked a man who was inspecting a music store in the Fifth, "I'll refer you to one connected with the Musical Courier. He is mistaken—he are the product of Judas Iscariot."

"The Hebrew lyre was invented by Judas Maccabaeus about two hundred years before the Christian era." So says Red Marble in the Fifth, "I'll refer you to one connected with the Musical Courier. He is mistaken—he are the product of Judas Iscariot."

THE WILCOX & White Organ Co. write us that, in spite of the general depression of business they are having an extensive trade, even better than they had at this time last year. This certainly speaks well not only for the quality of their goods but also for the energy of the management.

WERN, in the course of the Wagner Festival, at Weimar, that composer's "Imperial March" was struck up. It is reported that Miss Marie-Jack and Pauline Viardot, together with M. Saint-Saëns, who were invited guests, felt their French sensibilities so much wounded that they must needs rise and stalk out of the concert room.

At the Opera House, Frankfurt-on-the-Main, the following works will be performed in the course of the coming season: Kessler's *Trösterung von Sanktgen*, Offenbach's *Conte d'Hoffmann*, Bizet's *Volle Pille de Perle*, Marchand's *Temple* and *Julien*, Gluck's *Epiphonie in Asie* and *Orpheus* and *Antony's Journal de la Couronne*. The last may possibly be increased by Massenet's *Herodiade* and Wagner's *Tristan und Isolde*.

A BUNCH OF DATES—Mosaic began to compose at the age of 12. Weber and Carab. at 14. Zucarelli and Calapatti at 15. General, Paez, Petrolia, and Caproni, at 17. Roselli, at 18. Rosellini, Handel, Mohr, Cherubini, Salieri, and Donizetti, at 20. Scarlatti, Paez, Meyerbeer, and Ponchielli, at 21. Paisiello, Spontini, and Peduzzi, at 22. Bellini, Rossini, Cimarosa, and Wagner, at 23. Pergeseli, at 24. Götter, Herold, Mercadante, and Massenet, at 25. Piccini, Adam, Ambrose, Verdi, and Verdi, at 26. Flotow, at 27. Gluck and Halévy, at 28. Gosses and London, at 29. Meyer, at 30. Liszt, at 31. Lohé, at 32. David, at 33. Tritto, at 34. and Rameau, at 35.—*Musical World*.

PASSING through Louisville a day or two since, and having a couple of hours to spare, we visited the Southern Exposition. The principal exhibit of musical instruments was those of D. H. Baldwin and D. P. Fauds. Mr. Baldwin shows about one hundred pianos of various makes, principally the Steinway, Decker, Haines and Fischer pianos. This exhibit is in charge of Mr. A. J. Hinch a few minutes ago. The exhibit was in charge of young Sam Harty, aged seven, play a couple of pieces for us and sing. "Ourselves through this Key." The lad has an almost perfect pitch and his voice is very sweet. The exhibit was in charge of Mr. A. K. Erdmann, a gentleman whose good looks are exactly only by the quality of manner. Kable, Kutzmann and Weber were well represented here. A lot of fine chattering and not a few were to be given away at an early day. Fauds also exhibits a good assortment of small goods. If we have heard of Cape's Seventh Regiment band play is a fair specimen of what they can do, they are a much over-rated organization. Signor Libera's horn-blowing was evidently quite satisfactory to himself. It also pleased the crowd. This was our first hearing of him—his horn has the quality of a successful crowd-pleaser, but, in our opinion, is not by any means the equal of his less jaunty rival, Levy.

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ORPHEUS.

When Orpheus went down to the regions below,
Which men are forbidden to see,
He tamed up his lyre, as old bards it show,
To set his Eurydice free.

Piano was established a person so wise
Should so rashly endanger his life,
And venture so far, but how great his surprise
That Orpheus had come for his wife!

To find out a punishment due to the fault,
Old Pluto long tarry'd in doubt as to what he should do,
But he had no tortures sufficient, he thought,
So he gave him his wife back again.

But pity succeeding soon moved his kind heart,
And pleased with the sound of the lyre
He took her again, in reward of the art,
Sending Orpheus away from the sty.

Attributed to Mrs. Franklin.

HANDEL, whom musicians consider the greatest prodigy in music, was systematically abused in London by such literary celebrities as Addison and Steele, says the *Pole*. When "The Messiah" was produced in Dublin but one word was said about it in London. Finally the *Universal Spectator* remarked that "old Handel had been bringing out a piece of sacrilege among the Irish." Scholecher says: "The enthusiasm which Handel's works excited at Dublin and the personal welcome which had been accorded him there presented a happy contrast to the state of things under which he had suffered at London." The British senate resolved to give parties during Lent, as to break up Handel's musical entertainments. Horace Walpole attacked him. For the second time he was made a bankrupt in London after he had succeeded in Ireland, at the moment the removal of his works was increasing more and more throughout Europe. He became blind in old age, but he lived long enough to survive one age of his enemies, and the next generation had to cover.

The Apollo Musical Club, of Chicago, offers the following prizes for the two best Four-Part Songs, with English text, for male voices unaccompanied: First Prize, \$100.00; Second Prize, \$50.00. The accepted songs will become the property of the Club, and will be sung at one of the Subscription Concerts of the coming season (1884-5).

The competition is "not" mainly to composers now residing in America, in accordance with the following conditions:

1. The competition must not occur more than eight months in performance.

2. All MSS. accompanied by a sealed letter must be sent to the Chairman of the Committee of Award, No. 182 La Salle Street, Chicago, Illinois, on or before January 1, 1885. The MSS. must not contain the name of the author, but must bear the name of the composer. The sealed letter must bear the same fictitious name on the outside, and also a return address, and must contain the full name and address of the author. No letters will be opened until a decision has been reached regarding the prize, and then only the letters of the successful competitors. The other competitors' letters will be returned to the return address indicated on the outside of the sealed envelopes.

3. The Committee of Award reserve the right to reject all MSS.

The following gentlemen have kindly consented to act as Committee of Award: Mr. William L. Tomlin, Director of the Apollo Musical Club; Mr. Hans Isakata, Mr. Clarence Eddy, Mr. Philo A. Otto, Chairman. On behalf of the Board of Management: N. D. Pratt, President; W. G. E. Pierce, Secretary.

PLACES AT THE CONVENTORATE.—The examination at the Paris Conservatoire, which takes place at the end of the summer term, was this year marked by a disagreeable incident, resulting in the sudden adjournment of the proceedings. A promising candidate for the prize to be given to the best student of the cornet-pistons had passed some of the tests, and the time had come for him to play a piece at sight. Arhan, the well-known professor of the cornet, looked at the piece which his pupil was to play, and, finding it very difficult, called out to Ambrose Thomas, director of the institution and president of the jury of examiners, "Don't press him too hard now." "Don't take the time so fast for him," Ambrose Thomas took the time, however, as he thought it, and the young cornetist played the piece most admirably. Arhan rose and apologized to the jury for having interrupted in a moment of activity. "Ambrose," he said, "I am sorry to say that he had been afraid of more being expected from his pupil than he could reasonably be expected to do. Ambrose sometimes replied that he had been afraid to expect more from the individual than he was capable of doing. The piece was not so easy, and that professors could not be allowed to interrupt the examination as Arhan had done. This announcement was met by groans from a portion of the public, on which Thomas declared the examination adjourned, and ordered that it should be continued the day following in private. The incident, which does not seem intrinsically of the highest importance, has caused much excitement in musical circles and even to induce from the press given to it, that for the daily journals among the general public. The Paris correspondence of the *Independent* before declares, indeed, that on an entire day it wasted the question of the revision of the Constitution to be forgotten.—St. James Gazette.

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